FLOWCHART FOR IDENTIFICATION GUIDE

From Care and Identification of

19th-Century Photographic Prints

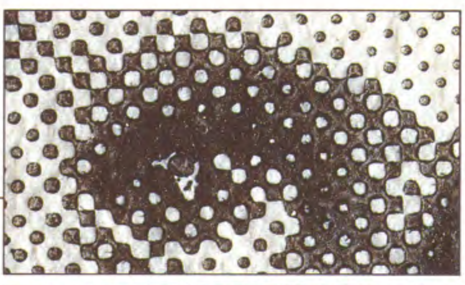
by James M. Reilly

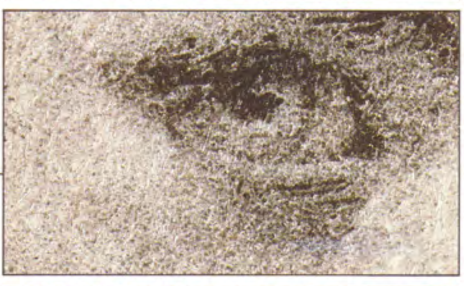
How To Use The Flowchart
Choose Between Photomechanical and True Photograph
For True Photographs, Choose One-, Two-, or Three-Layer Structure, Then Choose Individual Characteristics

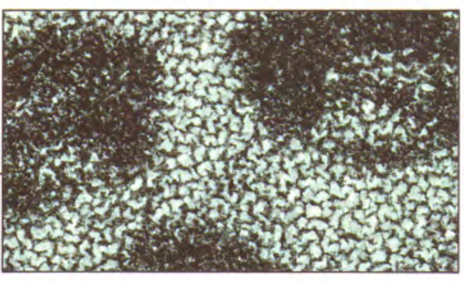
PHOTOMECHANICAL • Patterned Image Grain[2] • No Image Fading[1]

Layer Structure and Surface Character | Individual Characteristics | Process

- May have Multiple Layers
- May be Matte or Glossy
  - Poor Reproduction of Detail[1] • Sharp-Edged, Large Dot Pattern[2] → **LETTERPRESS HALFTONE**
  - Good Reproduction of Detail[1] • Aquatint Grain or Grid Screen Pattern[2] → **PHOTOGRAVURE**
  - Fine Reticulation Pattern[2] → **COLLOTYPE**



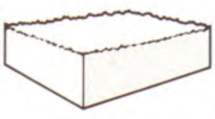




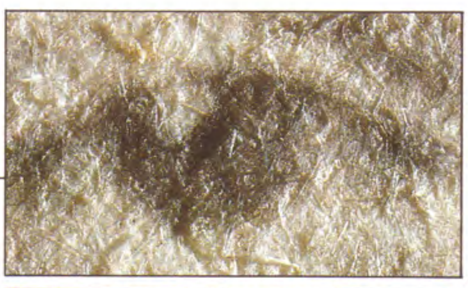
TRUE PHOTOGRAPH • Continuous Tone Image[2]

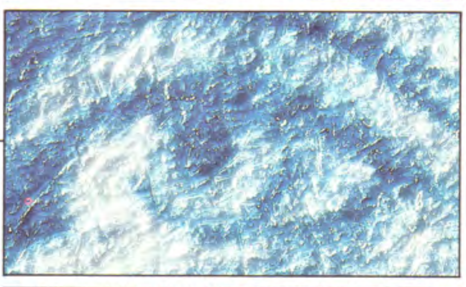
Layer Structure and Surface Character | Individual Characteristics | Process

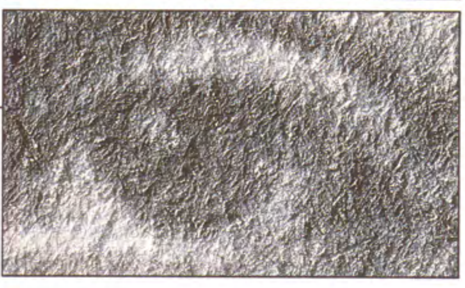
One Layer



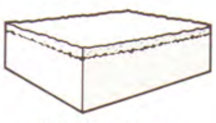
- No Binder Layer[2]
- No Baryta Layer[2]
- Paper Fibers Clearly Visible[2]
- Matte Surface[3]
  - Red-Brown, Purple, or Yellow-Brown Image Hue[1] • Signs of Fading[1] → **SALTED PAPER PRINT**
  - Blue Image Hue[1] → **CYANOTYPE**
  - Neutral Image Hue[1] • No Image Fading[1] → **PLATINOTYPE**



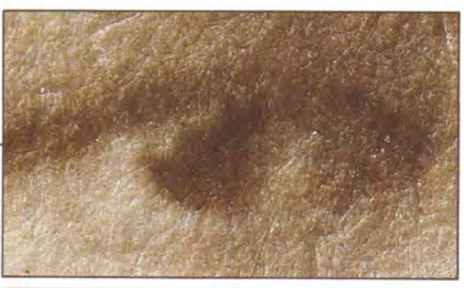


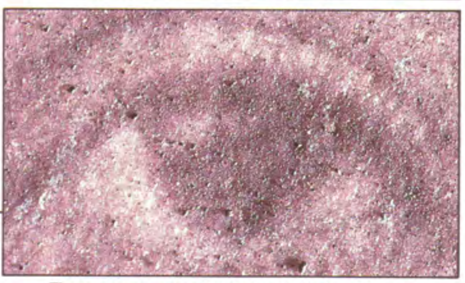


Two Layers

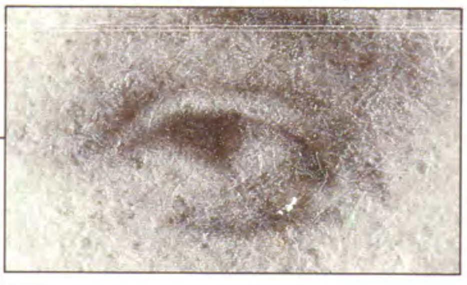


- Binder Layer Present[2]
- No Baryta Layer[2]
- Paper Fibers Visible through Binder in Highlights[2]
- Some Surface Gloss[3]
  - Signs of Fading[1] • Highlights Yellow[1] • Red-Brown, Purple, or Yellow-Brown Image Hue[1] • If Binder is Cracked, Tiny Cracks Overall[2] • Paper Fibers Visible through Binder in All Areas[2] • No Image Relief[3] → **ALBUMEN PRINT**
  - No Image Fading[1] • Image Relief[3] • If Binder is Cracked, Large Cracks in Dark Areas Only[3]
    - **CARBON PRINT** True Photograph
    - **WOODBURYTYPE** Photomechanical

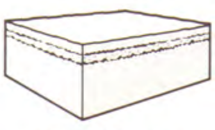




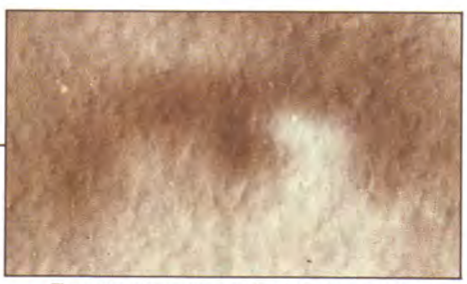
These two processes are often indistinguishable.



Three Layers



- Binder and Baryta Layers Present[2]
- Paper Fibers Partially or Completely Obscured in Highlights[2]
  - Warm or Purple Image Hue[1] • Paper Fibers Invisible[2]
    - **GELATIN PRINTING-OUT PAPER**
    - **COLLODION PRINTING-OUT PAPER**
  - Near-Neutral Image Hue[1]
    - No Image Fading[1] • Paper Fibers Partially Visible[2] • No Mirroring[3] → **MATTE COLLODION PRINTING-OUT PAPER WITH GOLD AND PLATINUM TONING**
    - Paper Fibers Invisible[2] • Often Mirrored in Dark Areas and at Edges[3] → **GELATIN DEVELOPING-OUT PAPER**



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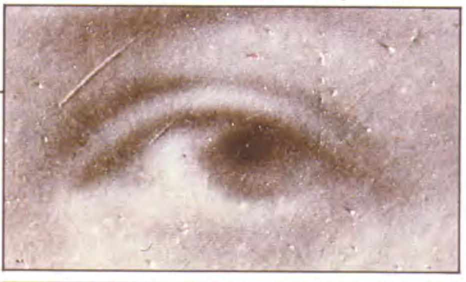
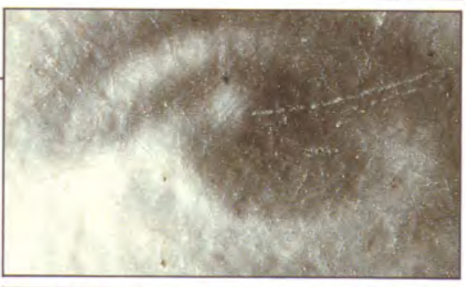
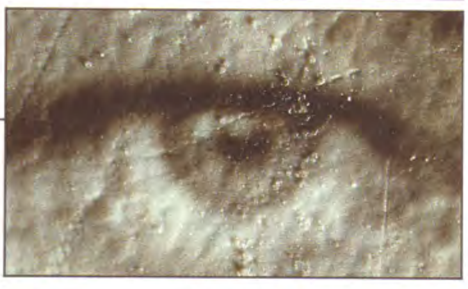
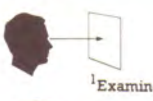


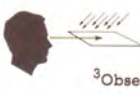






[1] Examine Visually

[2] Examine Microscopically at 30X



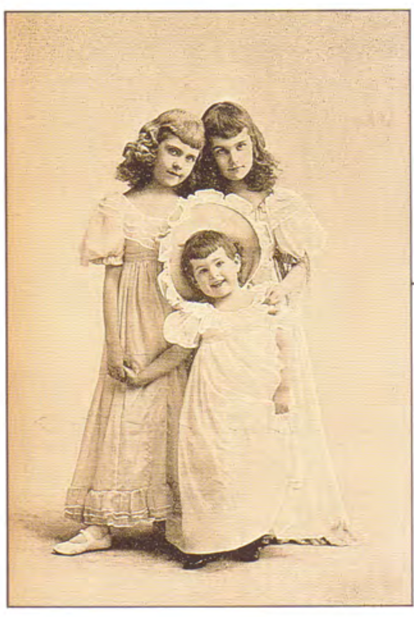
[3] Observe Surface Character

MAJOR 19TH-CENTURY PHOTOGRAPHIC AND PHOTOMECHANICAL PROCESSES

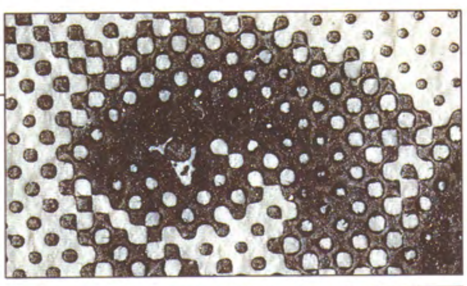
Example Prints

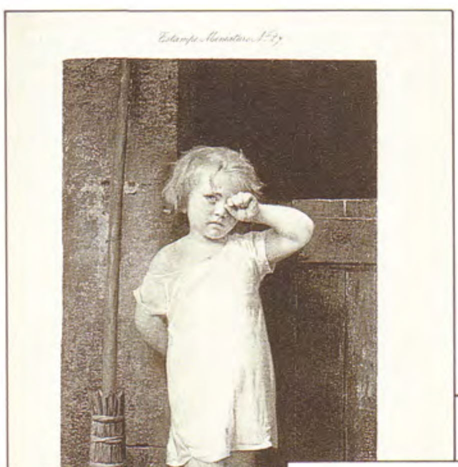
Process and Approximate Dates of Use

Photomacrograph of Example

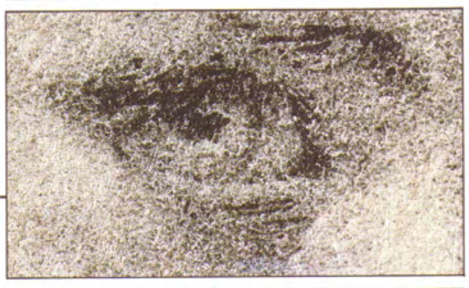


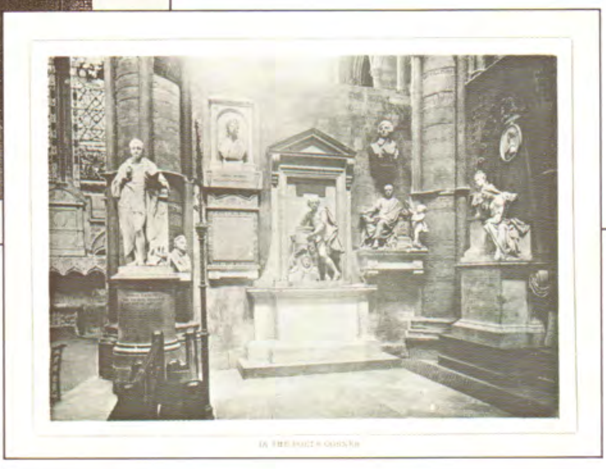
LETTERPRESS HALFTONE
1885–



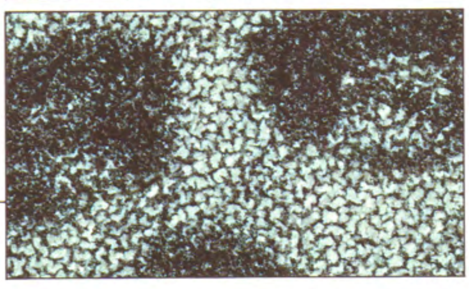


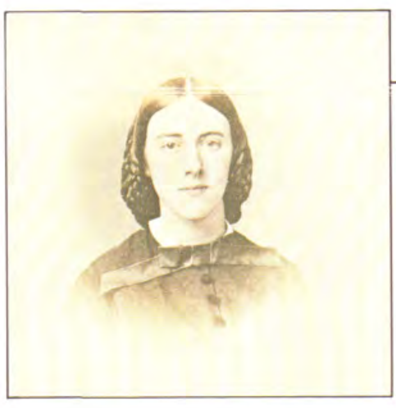
PHOTOGRAVURE
1880–



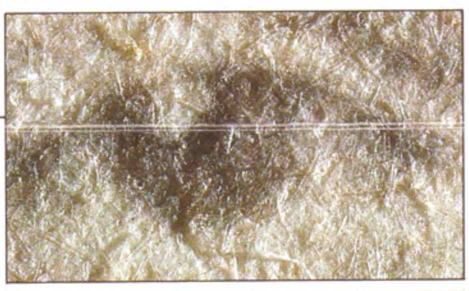


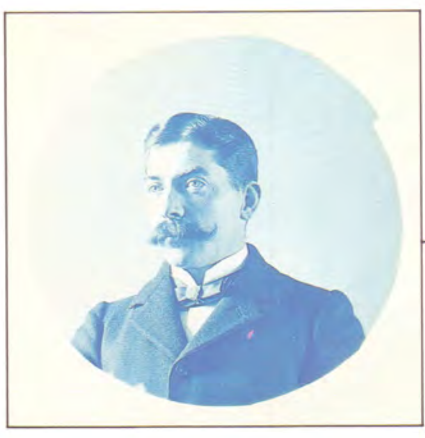
COLLOTYPE
1870–



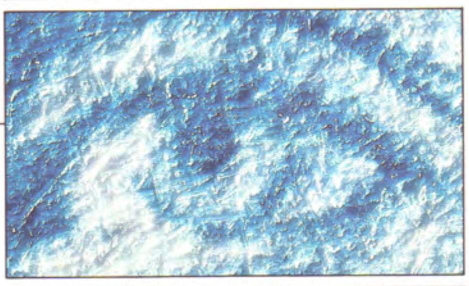


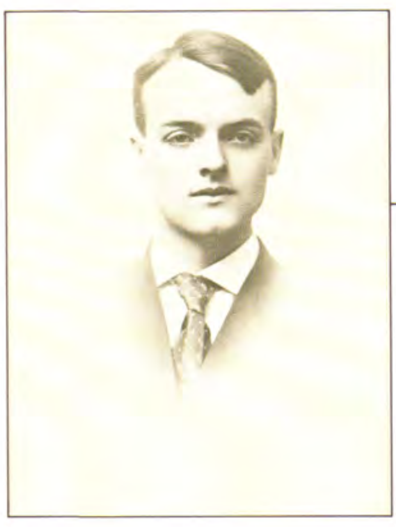
SALTED PAPER PRINT
1840–1865



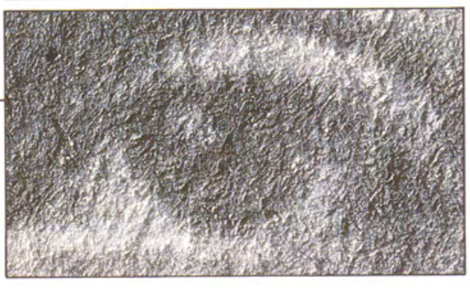


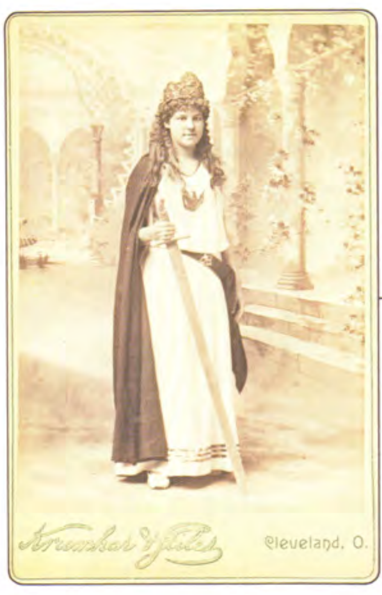
CYANOTYPE
1880–1920



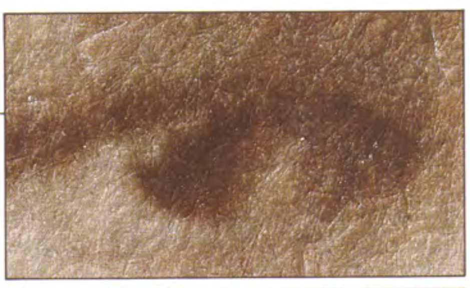


PLATINOTYPE
1880–1930

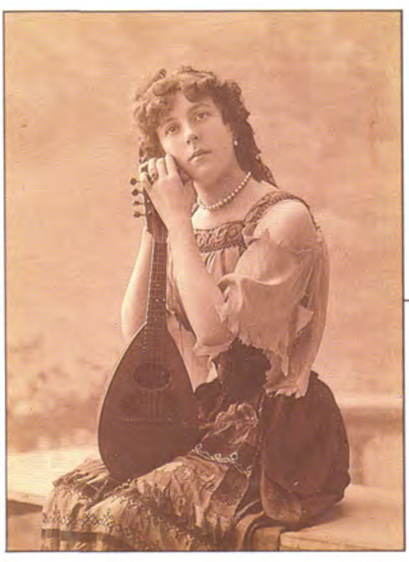



Cleveland, O.

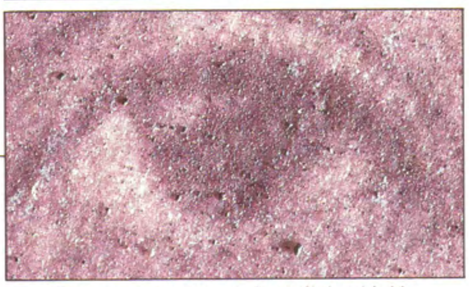
ALBUMEN PRINT
1855–1920



International Museum of Photography at the George Eastman House

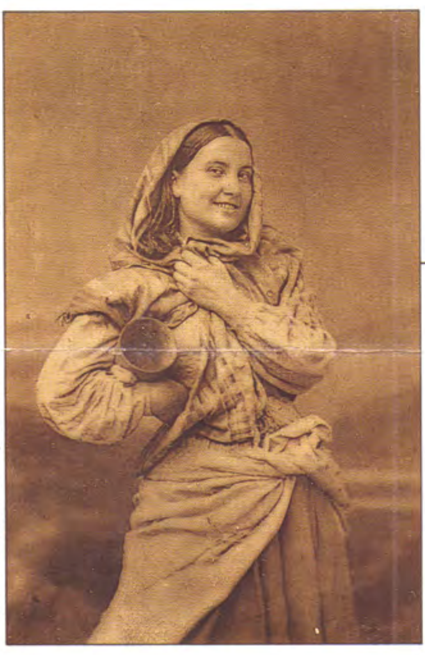


CARBON PRINT
True Photograph
1860–1940

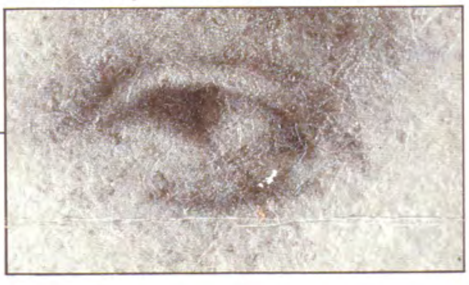


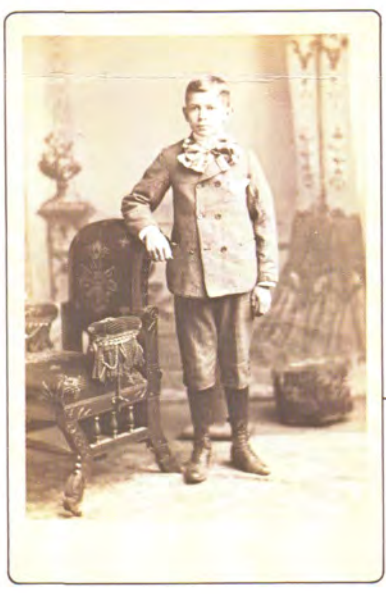
These two processes are often indistinguishable.

Wallace Memorial Library, Rochester Institute of Technology

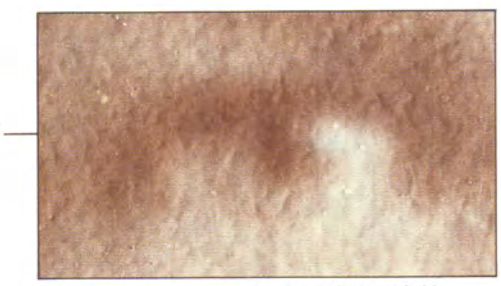


WOODBURYTYPE
Photomechanical
1866–1900





GELATIN PRINTING-OUT PAPER
1885–1920



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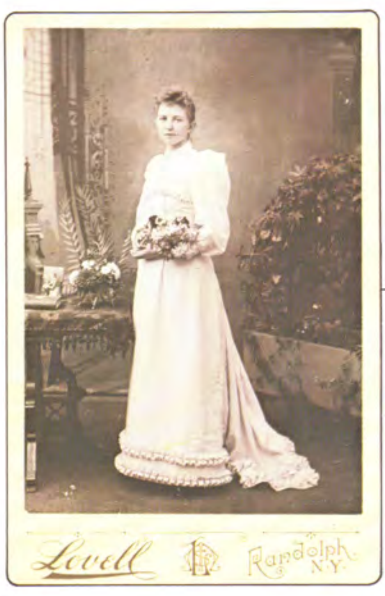
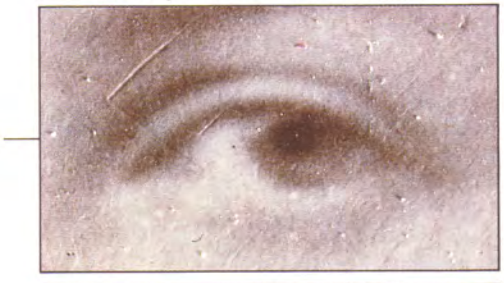
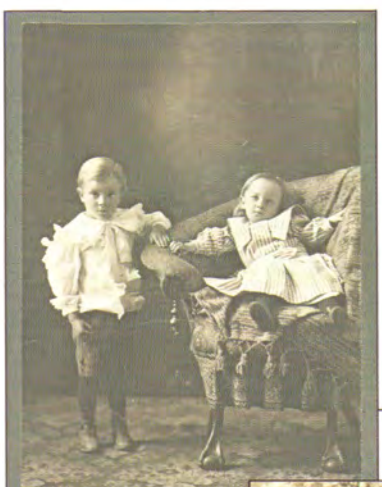
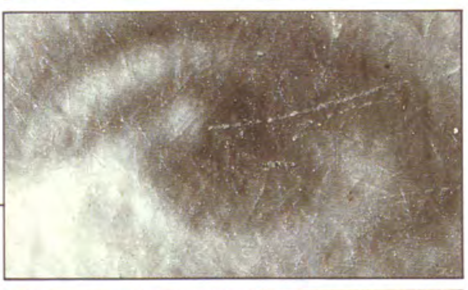


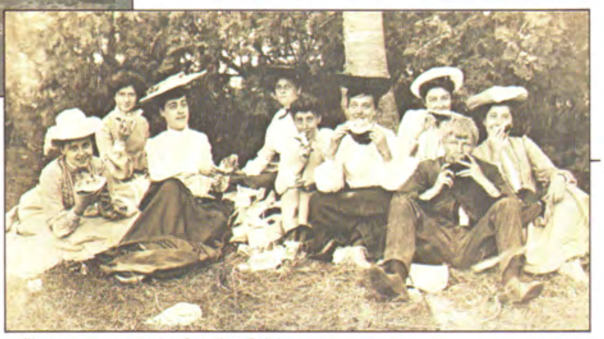
COLLODION PRINTING-OUT PAPER
1885–1920



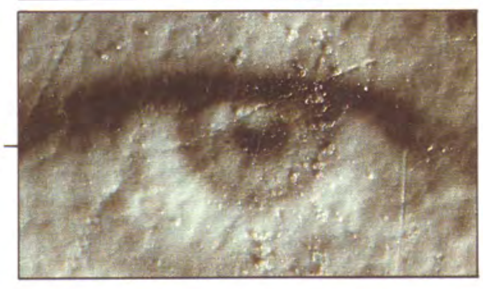


MATTE COLLODION PRINTING-OUT PAPER WITH GOLD AND PLATINUM TONING
1894–1920





GELATIN DEVELOPING-OUT PAPER
1885–



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M5G043
KODAK Publication No. G-2Sa
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